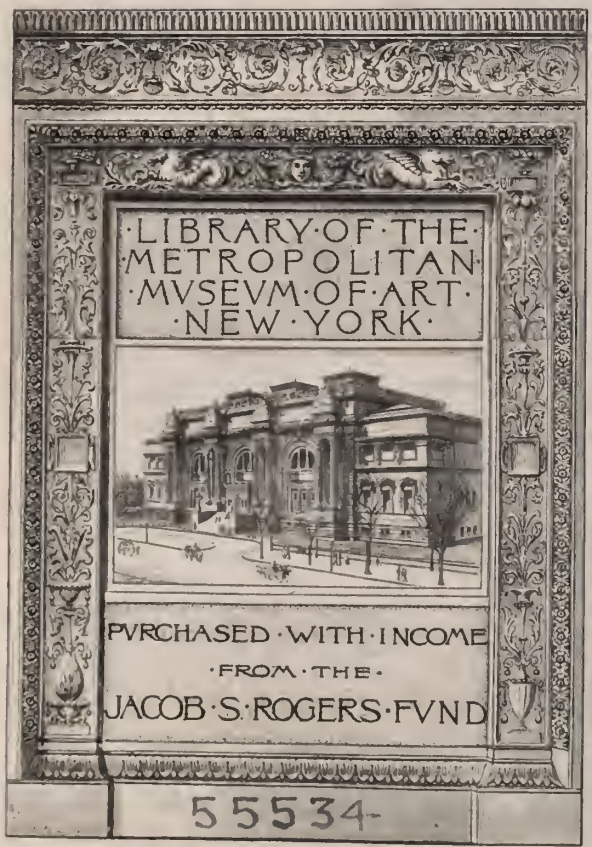
THE METROPOLITAN MUSEUM OF ART
3 0620 00659879 0

199.8 S22 1920



IMPORTANT PAINTINGS

ENGLISH · AMERICAN · DUTCH & FRENCH BARBIZON SCHOOLS

SOLD TO SETTLE THE ESTATE OF THE LATE

LIEUT. WILLIAM J. RALSTON

AMERICAN ART GALLERIES

NEW YORK · 1926

FREE PUBLIC EXHIBITION

From Saturday · March 6 · Until Time of Sale
Weekdays from 9 to 6 p.m. · Sunday 2 to 5 p.m.

UNRESTRICTED PUBLIC SALE

Friday · March 12 · Beginning at 8:15 p.m.

Exhibition and Sale at the

AMERICAN ART GALLERIES

MADISON AVENUE · 56*th* *to* 57*th* STREET

New York City

1926

Digitized by the Internet Archive
in 2015

https://archive.org/details/unset00amer_34

IMPORTANT PAINTINGS

OF THE ENGLISH, AMERICAN, FLEMISH DUTCH & FRENCH BARBIZON SCHOOLS

Portraits of the XVIII Century British School, with Examples by Reynolds, Romney, Hoppner, Lawrence, Raeburn, Beechey, Cotes and others Dutch and Flemish Paintings of the XVII Century, Represented by Bol, Ravesteyn, Mierevelt, and Rubens; A Group of French Barbizon Landscapes by Corot, Jacque, Cazin, Rousseau, Troyon, Diaz, Lhermitte; Portraits by Gilbert Stuart, Whistler and Others

Sales Conducted by Mr. O. Bernet & Mr. H. H. Parke

AMERICAN ART ASSOCIATION · INC.

MANAGERS

The AMERICAN ART ASSOCIATION, Inc.

Designs its Catalogues
and Directs All Details of Illustration
Text and Typography

CONDITIONS OF SALE

I. REJECTION OF BIDS: Any bid which is not commensurate with the value of the article offered, or which is merely a nominal or fractional advance, may be rejected by the auctioneer if in his judgment such bid would be likely to affect the sale injuriously.

II. THE BUYER: The highest bidder shall be the buyer, and if any dispute arises between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

III. IDENTIFICATION AND DEPOSIT BY BUYER: The name of the buyer of each lot shall be given immediately on the sale thereof, and when so required, each buyer shall sign a card giving the lot number, amount for which sold, and his or her name and address.

A deposit at the actual time of the sale shall be made of all or such part of the purchase prices as may be required.

If the two foregoing conditions are not complied with, the lot or lots so purchased may at the option of the auctioneer be put up again and re-sold.

IV. RISK AFTER PURCHASE: Title passes upon the fall of the auctioneer's hammer, and thereafter the property is at the purchaser's risk, and neither the consignor nor the Association is responsible for the loss of, or any damage to any article by theft, fire, breakage, however occasioned, or any other cause whatsoever.

V. DELIVERY OF PURCHASES: Delivery of any purchases will be made only upon payment of the total amount due for all purchases at the sale.

VI. RECEIPTED BILLS: Goods will only be delivered on presentation of a receipted bill. A receipted bill presented by any person will be recognized and honored as an order by the buyer, directing the delivery to the bearer of the goods described thereon. If a receipted bill is lost before delivery of the property has been taken, the buyer should immediately notify the Association of such loss.

VII. STORAGE IN DEFAULT OF PROMPT PAYMENT AND CALLING FOR GOODS: Articles not paid for in full and not called for by the purchaser or agent by noon of the day following that of the sale may be turned over by the Association to some carter to be carried to and stored in some warehouse until the time of the delivery therefrom to the purchaser, and the cost of such cartage and storage and any other charges will be charged against the purchaser and the risk of loss or damage occasioned by such removal or storage will be upon the purchaser.

In any instance where the purchase bill has not been paid in full by noon of the day following that of the sale, the Association and the auctioneer reserve the right, any other stipulation in these conditions of sale notwithstanding, in respect to any or all lots included in the purchase bill, at its or his option, either to cancel the sale thereof or to re-sell the same at public or private sale without further notice for the account of the buyer and to hold the buyer responsible for any deficiency and all losses and expenses sustained in so doing.

VIII. SHIPPING: Shipping, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, but the Association will,

however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

IX. GUARANTY: The Association exercises great care to catalogue every lot correctly and endeavors therein and also at the actual time of sale to point out any error, defect or imperfection, but guaranty is not made either by the owner or the Association of the correctness of the description, genuineness, authenticity or condition of any lot and no sale will be set aside on account of any incorrectness, error of cataloguing or imperfection not noted or pointed out. Every lot is sold "as is" and without recourse.

Every lot is on public exhibition one or more days prior to its sale, and the Association will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued and in its judgment may thereafter sell the lot as catalogued or make mention of the opinion of such expert, who thereby will become responsible for such damage as might result were his opinion without foundation.

X. RECORDS: The records of the auctioneer and the Association are in all cases to be considered final and the highest bid shall in all cases be accepted by both buyer and seller as the value against which all claims for losses or damage shall lie.

XI. BUYING ON ORDER: Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph, or telephone, if conditions permit, will be faithfully attended to without charge or commission. Any purchases so made will be subject to the foregoing conditions of sale, except that, in the event of a purchase of a lot of one or more books by or for a purchaser who has not through himself or his agent been present at the exhibition or sale, the Association will permit such lot to be returned within ten days from the date of sale, and the purchase money will be refunded, if the lot differs from its catalogue description.

Orders for execution by the Association should be given with such clearness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much for the lot, and when the lot consists of one or more volumes of books or objects of art, the bid per volume or piece should also be stated. If the one transmitting the order is unknown to the Association, a deposit must be sent or reference submitted. Shipping directions should also be given.

PRICED CATALOGUES: Priced copies of the catalogue, or any session thereof, will be furnished by the Association at charges commensurate with the duties involved in copying the necessary information from the records of the Association.

These conditions of sale cannot be altered except by the auctioneer or by an officer of the Association.

AMERICAN ART ASSOCIATION, INC.
MANAGERS

OTTO BERNET
HIRAM H. PARKE
AUCTIONEERS

CATALOGUE

FOREWORD

THE present important collection is placed on the market to liquidate the estate of the late Lieut. William Johns Ralston of Louis Ralston and Son of Fifth Avenue, New York, and 19, rue Caumartin, Paris, who died in January, 1925. Mr. Louis Ralston, senior partner of the firm, is well known to the art world of New York. A great-great-grandson of James Pettigrew, lieutenant in the 11th Pennsylvania Infantry under Washington and sometime Governor of Pennsylvania, Mr. Ralston has been in business for over twenty-five years, formerly in the Old Windsor Arcade building at 567 Fifth Avenue, and in this connection, has participated in the building up of the collections of such men as the late Senator W. A. Clark of Montana, E. T. Stotesbury of Philadelphia, R. D. Evans of Boston and others; who have been indebted to him for counsel and guidance at a time when collecting in America was in its infancy.

About ninety-five paintings will be on exhibition, falling into four main divisions. The first is that of a remarkable series of portraits of the eighteenth century British School, amassed by the Messrs. Ralston over a long period of years and embracing the names of Reynolds, Romney, Hoppner, Lawrence, Raeburn, Beechey, Cotes and others, of which there may be singled out for distinction the fine *Lady Mary Waldegrave,* of George Romney, recorded in Ward and Roberts' book, and of which a photograph is in the print room of the British Mseum, and the Sir Thomas Lawrence *Countess of Blessington,* an exquisite three-quarter length picture of one of the most remarkable women of her day.

The second division is that of the Dutch and Flemish Schools of the seventeenth century, represented by Bol, Ravesteyn and Mierevelt, and Rubens' magnificent *Archduke Albrecht of Austria,* in the Theuillier collection of The Hague in the seventeenth century and purchased from Lord Ailwyn, a variant of the remarkable picture in the Vienna Staatsmuseum. This is perhaps the most important Flemish portrait offered at auction within the last decade.

A charming group of paintings of the French Barbizon School is headed by the outstanding Corot, *Les Ruines du Château de Pierrefonds* (29 x 42) illustrated in Robaut, and at one time owned by the

Georges Petit Galleries, together with examples by Jacque, Cazin, Rousseau, Troyon, Diaz, Lhermitte and others.

The last division is that of the American School, with a pair of fine portraits by Gilbert Stuart of Mr. and Mrs. Isaac Van Der Beek. Isaac Van Der Beek (1743-1833) was married in 1767 at Paterson, N. J., and removed to New York after the Revolution, his picture descending in the family, until purchased from the great-granddaughter of the sitters; it has been authenticated by the expert, Jonce McGurck. Finally, a distinguished and graceful Whistler, *Lady Archibald Campbell as Orlando,* mentioned in the Pennells' *Life,* is accompanied by a characteristic letter from Joseph Pennell himself: " * * * Of course the picture is genuine!"

AMERICAN ART ASSOCIATION, Inc.

EVENING SALE

FRIDAY, MARCH 12, AT 8:15 O CLOCK

Catalogue Numbers 1 to 99 Inclusive

EMILIO SANCHEZ-PERRIER

SPANISH: 1853—1907

1. *LA RIVE DU LAC*

60.— A PATCH of water at the left with a boat moored at the side of the farther shore, overgrown with grass and extending in a curve of woodland round into the middle distance. At the right, beneath a group of four birches with fluttering spring foliage, is the figure of a woman.

Panel: Height, 8¾ inches; width, 6¼ inches.

Signed at lower left, E. SANCHEZ PERRIER, *and dated illegibly.*

JOHANN BARTHOLD JONGKIND

DUTCH: 1822—1891

1100.—

2. *INLAND CANAL, HOLLAND*

ON the gray water in the foreground, a single-masted barge with furled sail; at the right, green fields with trees and cottages perched on the edge of the canal, and a high cart laden with grass standing still behind them. Across the background stretches the farther bank, with trees and a window touched with a reddish light from the bright sky.

Height, 13 inches; length, 20 inches.

Signed at lower left, JONGKIND, *and dated* 1866.

Collection of Edward T. Stotesbury, Philadelphia.

Purchased from the Schaus Galleries, New York.

JEAN JACQUES HENNER

FRENCH: 1829—1905

425.—

3. *NYMPH*

ERECT nude female figure facing left, the hands outstretched and clasped, the long brown hair streaming from the upturned head in the wind, before a background of brown cliff, with rocks at the right and a vista of open blue water under a summer sky. The flesh is starkly lighted from the front and softly and delicately modeled with deep shadow contrast.

Panel: Height, 13½ inches; width, 9 inches.

Signed at lower left, HENNER.

Collection of Mrs. Hamilton Carhart, New York, 1924.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

225.—

4. *EFFET DE NUIT*

ROUGH grassy landscape mounting to a ridge, with scattered vegetation and shrubs and the solitary figure of a peasant. A patch of ground in the centre is weirdly lighted from a night sky with heavy clouds screening the moon.

Height, 12½ inches; length, 17 inches.

Signed at lower left, N. DIAZ, *and dated* 1864.

Collection of I. Schiller, Paris.

Purchased from William Permain, London.

LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

375.—

5. *HAVRE, FRANCE*

THE gray river wends its way from the left foreground under the three arches of a bridge stretching across the middle distance, between a confused bulk of houses and smoking chimneys at the left and the town at the right concealed behind a shack in the foreground, before which the tow path is broken by patches of scattered grass. The cold expanse of the water identifies itself with the pale light of the morning sky.

Height, 14½ inches; length, 23 inches.

Signed at lower right, E. BOUDIN, *and dated* 1895.

Purchased from Tedesco Frères, Paris.

F. CLAIRVAL

FRENCH: XIX CENTURY

200.—

6. *CARNATIONS*

BEFORE a gray background, a tall trumpet-shaped glass vase filled with crimson, pink, mauve and white carnations and feathery green foliage.

Panel: Height, 26 inches; width, 17¼ inches.

Signed at lower left, F. CLAIRVAL.

CHARLES-FRANÇOIS DAUBIGNY

FRENCH: 1819—1878

500.—

7. *PAYSAGE AU TEMPS GRIS*

IN the foreground the smooth mirror of a brook, with green trees at the right and a small landing stage on the farther side. At the left, a yellow road runs away into the middleground beside a line of poplar trees in full green foliage; at the right, meadow country with pasturing cattle and a hazy tree-topped hill in the distance beneath a pale gray sky.

Height, 18½ *inches; length,* 26 *inches.*

Signed at lower left, DAUBIGNY.

From the John Levy Galleries.

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

300.—

8. *LA SORTIE*

A DEFILE with trees at the left and the high white walls of an African town at the right surmounted by a cupola. Down through the gap is galloping a party of mounted Arabs, who have sallied out from the entrance in the right foreground and are directing their way towards the blue mountains glimpsed in the distance, under the sunlit clouds.

Height, 21 *inches; width,* 16¾ *inches.*

Signed at lower right, DECAMPS.

Collection of E. T. Stotesbury, Philadelphia.

Collection of Adolph E. Borie, Philadelphia.

LOUIS MOUCHAUT

FRENCH: 1830—?

125.—

9. *THE HALT IN THE DESERT*

SANDY waste, with an oasis of palm trees in the right middle distance; in the foreground, a pool of water and green scrub vegetation. A scattered troupe of Arabs mounted on camels and armed with flint-lock rifles is dispersed over the plain at the left, preparing to encamp.

Height, 16 inches; length, 32 inches.

Signed at lower left, L. MOUCHAUT.

NARCISSE VIRGILE DIAZ DE LA PENA

FRENCH: 1807—1876

600.—

10. *VACHES EN PÂTURE*

OPEN green meadows with a pool in the foreground ringed by trees, with six brown and white cows pasturing placidly at the left, looked after by an old peasant woman squatting on the ground. In the clear air the foliage stands out with Rousseauesque detail, in front of a cloudy sky and a rolling prospect of grass country.

Height, 16 inches; length, 23½ inches.

Signed at lower left, N. DIAZ, *and dated* 1862.

Purchased from the Georges Petit Galleries, Paris.

JULES DUPRÉ

FRENCH: 1811—1889

11. *LANDSCAPE*

300.— OPEN sandy country with a road in the foreground running diagonally away to the left; at the right, a group of trees encircling a low white walled barn before which is the crooked blasted trunk of a dead elm. In the middle distance scattered trees and figures, and on the horizon a windmill.

Height, 18 *inches; length,* 22 *inches.*

Signed at lower left, J. DUPRÉ.

James A. Hearn Collection, American Art Association, 1918.

HENRI JOSEPH HARPIGNIES

FRENCH: 1819—1916

12. *LANDSCAPE WITH A BRIDGE*

450.— AT left and right, stony banks mounting into the gray sky and linked by a domed arch of a stone bridge spanning a stream which crosses the middleground diagonally; in the foreground, three slender saplings, one at the left and two together at the right. Behind the bridge is the solid rounded bulk of dark foliage of a gigantic oak tree dominating the landscape.

Height, 20 *inches; length,* 25½ *inches.*

Signed at lower left, H. HARPIGNIES, *and dated* 1892.

Staats-Forbes Collection, London.

HIPPOLYTE CAMILLE DELPY

FRENCH: 1841—1910

325.—

13. *MATINÉE DE PRINTEMPS, PRÈS DE VERNAY*

WIDE gray waters with a curving green bank at the left extending in a great sweep round into the right middle distance, with grass and a pyramid of trees, beside which are two small cottages in the centre of the scene. On the meadow in the foreground a woman and child driving geese, on the water occasional figures of men in boats.

Height, 24 inches; length, 39 inches.

Signed at lower right, H. C. DELPY, *and dated* 1905.

Signed on back of canvas, H. C. DELPY.

Paris Salon, 1905.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

350.—

14. *THE FOREST*

A STATELY mass of sombre oaks throws into soft shadow the grass in the foreground; a barely divined path leads through them into the sunshine, which is seen as patches of high light on the base of the trunks and on the track. Above the tree-tops at the left, the sky is filled with sun radiance.

Height, 22 inches; length, 26 inches.

Signed at lower left, N. DIAZ.

Union League Club, Philadelphia, 1899.

Ashmead Collection, Philadelphia.

ROBERT LEVRAC TOURNIÈRES

FRENCH: 1668—1752

425.—

15. *PORTRAIT OF A LADY WITH A BLUE CLOAK*

HALF-LENGTH figure, framed within an oval and facing the spectator, against a dark greenish background. The sitter is dressed in a neutral drab costume with white lace about the shoulders and holds loosely around her with the left hand, a flowing blue-green cloak. At the breast and in the looping of the sleeves are large drop pearls.

Height, 36 inches; width, 28 inches.

Collection of Mme. Costanzo, Paris.

Collection of Count de Ganay, Paris.

THÉOPHILE DE BOCK

DUTCH: 1850—1904

600.—

16. *THE OAK*

LOOKING down the rain-soaked road which starts from the foreground, there is at the right a patch of green grass and a red-roofed cottage in the shadow of a tall oak, its branches partly bare and thinly wrapped in brown and yellow leaves; underneath, the bent figure of an old peasant woman with a blue shawl. In the centre the road appears to run abruptly into a brown patch lighted by the sun, which is sensed behind the scattered clouds which cumber the sky. At the left, a birch and a patch of shrubbery.

Height, 28 inches; length, 39 inches.

Signed at lower right, TH. DE BOCK.

From Vose Galleries, Boston.

Collection of Robert D. Evans, Boston.

GEORGES MICHEL

FRENCH: 1763—1843

125.—

17. *PAYSANS EN CHEMIN*

A RUGGED landscape with masses of granite rock rising at the right and cut by a winding road, along which can be seen in the middle distance peasants herding cattle and sheep. In the central foreground the road crosses before old thatched farm buildings, and is crowded by a caravan of countrypeople with wagons, horses, sheep and cattle coming up towards the observer into the sunshine. At the left, a half-withered, ragged oak is patterned before the sky and overlooks a broad vista of open country with a glimpse of a lake at the beginning of the valley.

Panel: Height, 20½ inches; length, 27 inches.

Purchased from the John Levy Galleries.

ADRIEN MOREAU

FRENCH: 1843—1906

260.—

18. *FÊTE GALANTE*

A FLOWERING wodland glade, with a party of cavaliers and ladies in a picnic in the shade of a tangle of leafage. Walking away from the group towards the right, is a gallant in black velvet, with doffed hat, accompanying a lady in lavender and white satin who is coquetting with a white blossom.

Height, 24 inches; length, 32 inches.

Signed at lower right, ADRIEN MOREAU.

GUSTAVE ADOLPHE WIEGAND

AMERICAN: 1870—

19. *INDIAN SUMMER*

150.—

THE background is a curtain of wooded hill under a pale sky speckled with clouds; at its foot, the brown autumn country extends into the foreground, broken by a patch of forest at the right. A group of three towering trees in the right foreground, their bark touched with white, shelters a small flock of sheep and the old woman herding them, and catches streaks and glints of sunlight in the clear afternoon.

Height, 26 inches; length, 31 inches.

Signed at lower left, GUSTAVE WIEGAND.

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

20. *SKY, DUNES AND SEA*

400.—

A TURQUOISE sky is filled with billows of white cumulus cloud outstretched over a bare sandy waste in the right foreground, changing to grassland in the open middle distance at the left. Beyond, at the right, the hazy blue ribbon of the ocean.

Height, 28 inches; length, 36 inches.

Signed at lower left, H. W. RANGER, *and dated* 1906.

Collection of Milton T. Evans, New York.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

1800. —

21. *LE FARDEAU*

A FOOT-PATH bisects the ground which rises at left and right in a confusion of stone boulders with russet-brown shrubbery and undergrowth, with a rugged oak at either side displaying gnarled branches and thinning brown leafage against the clouds and sky behind. Over the gap which parts the ridge, a peasant woman, carrying on her shoulder a heavy burden, is making her way painfully towards the spectator.

Height, 21½ inches; length, 25½ inches.

Signed at lower left, N. DIAZ.

From Arnold & Tripp Galleries, Paris.

ADOLPHE CHARLES MARAIS

FRENCH: 1850—

22. *THE WHITE COW*

100.— GREEN and brown grass pasture with two brown cows sitting in the long grass at the left, one with its head turned towards the spectator; in the foreground, a magnificent white beast seen in full profile to the left. Open country, with trees low down on the horizon.

Height, 26 inches; length, 32 inches.

Signed at lower left, AD. MARAIS.

JEAN-BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

23. *LANDSCAPE AT MORNING*

2100.— A COUNTRY lane disappears quickly between the long grasses which border it on either side, curving away from the centre of the foreground into the left middle distance; the figures of a woman and child are making their way down it towards the red roofs of a cottage seen before the distant valley. At the right, the undergrowth is outstripped by the slender pliant trunks of birches thrusting feathery leafage into the cloudy gray sky.

Height, 15 inches; length, 10½ inches.

Signed at lower right, COROT.

Purchased from J. Croal Thomson, Barbizon House, London.

A photograph of the above with endorsement of authentication, signed by Mr. Croal Thomson, will be given to the purchaser.

(Illustrated)

No. 23. Landscape at Morning
(*By Jean-Baptiste Camille Corot*)

FRITS THAULOW

NORWEGIAN: 1847—1906

24. *WINTER LANDSCAPE*

500.—

A DARK half-frozen stream with scattered ice flows down, expanding to fill the whole width of the foreground; at the right a brick hut washed by the water, with a pointed snow-covered roof. The left bank with its long brown grass and three bare poles of trees in the foreground extends away as far as the tangle of branches in the middle distance before a group of gray church with belfry, barn and red-brick schoolhouse, gay in the sunshine which is fast melting the snow.

Height, 25½ inches; length, 31¾ inches.

Signed at lower right, FRITS THAULOW.

Peter A. Schemm Collection, American Art Association, 1911.

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753—1839

25. *HON. JANE HASTINGS*

1050.—

LANDSCAPE background with sky, before which is posed at half-length the seated figure of a lady in a rose-pink taffeta dress with slashed and puffed bodice and short sleeves, holding a book, the right shoulder wrapped in a white cloak. The head, facing the observer, is inclined slightly to the right and wreathed with dark curls bound with a crimson fillet.

Height, 30 inches; width, 25 inches.

Collection of Viscount Melville, Lasswade, Midlothian, Scotland.

CHARLES VAN LOO

FRENCH: 1705—1765

650.—

26. *MADAME FAVART, DE LA COMÉDIE FRANÇAISE*

SEATED half-length figure facing the spectator, of the actress, dressed in a loose robe of gray silk, with a rose-crimson drapery about her shoulders, her right elbow resting on a gold tasseled cushion on which is a spotted black and white toy dog. The hair is powdered and curled and dressed with green leaves, a spray of which the sitter holds in the right hand. Dark landscape background.

Height, 36 inches; width, 29 inches.

Collection of Baroness Kaula, Paris.

Collection of E. Cronbach, Paris.

Collection of Jules Flamain, Paris.

J. W. CHANDLER

BRITISH: 1765—1804

27. *MRS. FRANKLIN*

400.— HALF-LENGTH, facing the observer, the head inclined to half-left, of a young woman in a white dress with a blue sash about the waist and fair curly hair dressed back away from the forehead. Background of brownish drapery with a vista of clouds and blue sky at the right.

Height, 30 inches; width, 25 inches.

Collection of L. Huth, Esq.

Purchased from Messrs. Arthur Tooth & Sons.

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

28. *MISS DRAYCOTE*

1800.— BUST portrait, the head inclined to the left, of a lady in a sky-blue dress, draped loosely about the shoulders with a sapphire, blue velvet cloak lined with ermine, the robe decorated with edging and bow-knots of olive-yellow silk. A strong light from the upper left falls on the face and bosom, illuminating the pale rounded contours of the former, in which a pair of deep brown eyes seem almost startling in their contrast of tone; while the majesty of the head is accentuated by the dark hair dressed away from the white forehead.

Height, 30 inches; width, 25 inches

Miss Draycote, a noted society beauty, became afterwards Countess of Pomfret.

Collection of the late the Rev. William T. Penfold-Dixon, Eastbourne, and Woodvale Lodge, Upper Norwood, London.

Arthur Tooth Collection, American Art Association, 1925.

WILLIAM OWEN, R.A.

BRITISH: 1769—1825

350. —

29. *MISS ELIZABETH FREEMAN*

A GRACEFUL composition painted at half-length facing towards the left, of a young lady dressed in white and seated in a crimson velvet arm-chair before a golden-brown drapery. The small head is in careful repose, the brown eyes looking towards the observer from beneath a fringe of short brown hair.

Height, 30 inches; width, 25 inches.

Elizabeth Freeman was afterwards the wife of Thos. Heathcote, Esq., eldest son of Sir Wm. Heathcote, Bart.

Collection of Sir Robert Peel, Bart.

Purchased from Messrs. Arthur Tooth & Sons.

JOHN OPIE, R.A.

BRITISH: 1761—1807

400. —

30. *PORTRAIT OF A GIRL WITH A SHEAF OF WHEAT*

SEATED figure facing left, the face turned towards the spectator, of a young girl dressed in brown, her hands clasped over her knees and a sheaf of wheat lying in her lap; the brown hair is confined under a straw bonnet with a blue ribbon. Background of brown foliage with open landscape at the left.

Height, 30 inches; width, 25 inches.

Collection of Sir Hamilton Seymour.

FÉLIX ZIEM

FRENCH: 1821—1911

31. *MARINE: THE EMBARCATION*

1000.—

THE intense blue of the Mediterranean ripples lazily over the brown shore of the left foreground where a long-boat laden with brightly-colored figures is preparing to put out, with a cavalier and a lady about to take passage. At the left are vessels at anchor; in the bay, a long line of lateen-rigged Venetian ships, with white sails and colored banners lashing in the wind and sunshine beneath a cloudless sky. In the distance the sky-line takes the form of vague low hills.

Panel: Height, 25 inches; length, 36 inches.

Signed at lower right, ZIEM.

Purchased from Gérard Frères, Paris.

GEORGE HENRY HARLOW

BRITISH: 1787—1819

32. *MRS. HARRIOT, WIFE OF COLONEL HARRIOT*

350.—

IN a crimson armchair is seated facing half-left a young woman robed in a white dress cut low at the breast and with short sleeves puffed at the shoulders; on either wrist is a golden bracelet set with cabochon rubies. The sitter has black ringlets curling about the handsome face, a fresh complexion, blue eyes and full red lips. Painted at half-length before a neutral brown wall.

Height, 36 inches; width, 28 inches.

Collection of Sir Robert Lucas-Tooth.

JEAN RAOUX

FRENCH: 1667—1734

350.—

33. *THE SUNSHINE OF LOVE*

BEFORE a green background is a table with a *bois de rose* velvet drapery at the right; on the table is leaning a young girl painted in three-quarter length, with a dress of a color merging in the drapery and having a green bodice, her head bent down to read a love letter. The face is lighted from below and set off with a brown *coiffure* decked with flowers.

Height, 38½ inches; width, 33 inches.

Collection of Edward W. Lake, Esq., 1837. *Engraved in* 1837.

Collection of Sir William Cunliffe Brooks, London.

Purchased from Chaine & Simonson, Paris.

JOHN OPIE, R.A.

BRITISH: 1761—1807

325.—

34. *PORTRAIT OF A LADY IN A WINE-COLORED DRESS*

A YOUNG girl in a dress of dull crimson, seen at half-length and facing the observer, the right hand holding a few stalks of wheat and resting on a stone balustrade, the *décolletage* relieved by a knotted necklace about the throat. Brown eyes, long brown hair and an impudent mouth proclaim a kind of childish gaiety in the sitter. Background of blue sky.

Height, 30 inches; width, 25 inches.

Collection of W. H. K. Sparks, Esq., Skorgill Hall, Penrith.

ANGELICA KAUFFMANN, R.A.

BRITISH: 1741—1807

350.—

35. *LADY FRANCES WARREN*

PORTRAIT at three-quarter length, facing the observer, the head inclined to half-right. The lady is dressed in sky-blue silk and white muslin, with a pink sash and a drapery of sage-green over the right arm, which rests on a ledge, the right hand somewhat self-consciously supporting a festoon of flowers. The features are dominated by an extremely ruddy complexion which assorts somewhat oddly with the long brown hair falling over the shoulders and is intensified by the sombreness of the sky background.

Height, 36 inches; width, 28 inches.

Collection of Walter Howard, Esq., Weybridge.

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

800.—

36. *GIRL WITH A FAN*

SEATED figure facing half-left in a low armchair covered with a brilliant blue shawl, of a young girl in a white bodice and lapis-blue skirt, holding in her right hand a palm fan with Japanese decoration. The eyes are cast down and concealed by the lids; the nose is sensitive, the carmine lips full and passionate and the face framed in the unbound brown hair which curls over the neck. Light grayish-white background.

Height, 42 inches; width, 28 inches.

Signed at lower right, W. BOUGUEREAU, *and dated* 1905.

Purchased from Tedesco Frères, Paris.

GEORGE HENRY HARLOW

BRITISH: 1787—1819

900.—

37. *MASTER ROBERTSON*

A VIGOROUS picture of a child of four, sprawled on a rock and flourishing a riding whip in his right hand. The boy is dressed in a long tawny red velvet costume with white pantaloons and short sleeves bunched at the shoulders; the childish face, with its short brown hair, blue eyes and fresh complexion is in striking relief against a dark gray sky.

Height, 36 inches; width, 28 inches.

Collection of Colonel Craig, London.

Purchased from Messrs. Arthur Tooth & Sons.

JOHN OPIE, R.A.

BRITISH: 1761—1807

400.—

38. *MISS ELIZABETH PENWARNE*

A CAREFULLY finished portrait in half-length inclined to the right of a young lady with long brown ringlets flowing from a black picture hat ornamented with large ostrich feathers; the dress of white muslin, tied at the bosom with a pink ribbon. A sense of serenity is implied in the calm gray eyes, a strong nose and set lips contributing to the aristocratic quality of the adornment.

Height, 29 inches; width, 24 inches.

Elizabeth Penwarne was the daughter of John Penwarne, of Penwarne, near Falmouth, and was born in 1760; she died unmarried in 1799. Opie painted a series of six portraits of members of the family, who were among his earliest patrons and intimate friends.

Collection of the Rev. E. Penwarne Wellings.

Recorded in J. J. Rogers, "Opie and his Works," and said to have been painted about 1785.

Purchased from the John Levy Galleries, New York.

(Illustrated)

No. 38. Miss Elizabeth Penwarne
(*By John Opie*)

SIR JOHN WATSON GORDON, R.A., P.R.S.A.

SCOTTISH: 1790—1864

2050.—

39. *HON. MRS. GOWER*

PORTRAIT against a greenish-brown wall of an auburn-haired young lady painted at half-length, the body inclined to the right of the spectator, the head turned over the right shoulder. The sitter wears a low-cut white muslin dress with a brown shawl draped over the right arm; the warmth of tone of the hair, brown eyes and fine complexion give life to a very vigorously drawn subject.

Height, 30 inches; width, 25 inches.

Collection of H. R. H. the Duke of Cambridge.

Collection of Lord Palworth, Mertown Castle, Roxburghshire, Scotland.

(*Illustrated*)

JEAN FRANÇOIS RAFFAËLLI

FRENCH: 1850—1924

600.—

40. *PARIS: A SQUARE*

THE sunshine falls brightly on to the white paved Place with its border of linden trees and the Renaissance church building behind, with a hexagonal belfry tower capping the whole. In the foreground, under the trees, kiosks and a Guignol, and pedestrians moving about; and coming towards the spectator, a line of small girls with large hats, under the guidance of a nun and escorted by a small black-and-white terrier.

Height, 26 inches; length, 32 inches.

Signed at lower right, J. F. RAFFAËLLI.

Purchased from Gérard Frères, Paris.

No. 39. Hon. Mrs. Gower
(*By Sir John Watson Gordon*)

FÉLIX ZIEM

FRENCH: 1821—1911

41. *RIVA DELLA SCHIAVONI, VENICE*

1500.

STICKING out from the left are the masts and lateen-spars of a Venetian galley, from which gondolas laden with men and women in brilliant costumes have put across the short expanse of deep blue water to the *riva* at the right. In the clear sunshine is the square turreted block of the Doge's Palace, the Molo with its two columns, the Old Library and the stretch of yellowish buildings along the water front beneath an incomparable blue sky.

Height, 21 *inches; length,* 33 *inches.*

Signed at lower left, ZIEM.

Purchased from Tedesco Frères, Paris.

JEAN CHARLES CAZIN

FRENCH: 1840—1901

750.—

42. *SAND DUNES*

THE foreground is of scanty grass, cut by a diagonal track with a small stunted shrub at the right; the eye is led in a zigzag path into the middle distance by the play of shadows, the farther ground being brightly tinted with autumn reds and yellows. A single white pool of cloud lies in the heavens.

Height, 23 inches; length, 24 inches.

Signed at lower right, J. C. CAZIN.

From the Georges Petit Galleries, Paris.

Purchased from the Galeries Simonson, Paris.

GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1768

350.—

43. *CLASSIC RUINS AND SOLDIERS*

THE ruins of an Ionic temple, with fallen capitals and entablature in the foreground and a round-headed arch at the top of a flight of steps, beneath which are figures of barefooted soldiers with steel helmets and spears. At the left a heroic-size statue of a man, on a square plinth. Background of blue mountains and sky.

Height, 28½ inches; length, 38½ inches.

Signed at lower right, PANINI.

Collection of James Orrock, Esq., R. I., London.

(*Companion to the following*)

GIOVANNI PAOLO PANNINI

ITALIAN: 1695—1768

275.—

44. *CLASSIC RUINS AND FIGURES*

THE romantic vestiges of a Corinthian edifice, with five columns of a peristyle standing at the right; in the background a triple arch and to the left a classic vase on a pedestal. In the foreground among the fallen masonry is a group of figures—three men and a woman, with bare feet and bright costumes.

Height, 28½ inches; length, 38½ inches.

Signed at lower right, PANINI.

Collection of James Orrock, Esq., R. I., London.

(*Companion to the preceding*)

JOSEF ISRAËLS

DUTCH: 1824—1911

1450.—

45. *THE OLD COMPANIONS*

COTTAGE interior lighted from a window at the left; next to a table in front of it is huddled in a rush-seat chair an old white-haired peasant in rough black working clothes, filling his pipe and looking stolidly down at the mastiff sitting motionless in front of him. At the right a smoky fire fills the room with shadow; the head, however, is thrown into pitiful prominence by the abrupt stream of sunlight.

Height, 24 *inches; length,* 29 *inches.*

From the Edward T. Stotesbury Collection, Philadelphia.

Purchased from the Schaus Galleries, New York.

PAUL DOUGHERTY, N.A.

AMERICAN: 1877—

600.

46. *"AISLE OF THE SEA," MULLIOM COVE, CORNWALL*

AT left and right, jagged stratified rocks, those at the left in shadow, those at the right touched with pinks and yellows from the sun. Through the entrance to Mulliom Cove, a great sea thunders diagonally into the right foreground, with a wash of white spume brilliant in the sunlight.

Height, 36 inches; length, 48 inches.

Signed at lower left, PAUL DOUGHERTY, *and dated* 1910.

Purchased direct from the artist, 1912.

Collection of Alexander C. Humphries, American Art Association, 1917.

Collection of Mrs. F. C. Brown, New York.

(*Illustrated*)

No. 46. "Aisle of the Sea," Mulliom Cove, Cornwall
(*By Paul Dougherty*)

JOHN HOPPNER, R.A.

BRITISH: 1758—1810

47. *MISS JANE TYNDALL*

800.— AT the left, a crimson curtain, parted to give a glimpse of blue sky behind. Before a dark background, the half-length figure of a slender young girl with a full white bodice and dark skirt, the youthful face fringed with a wealth of fair curly hair, the features delicate, with blue eyes, straight patrician nose and small scarlet lips.

Height, 30 inches; width, 25 inches.

Miss Tyndall was the favorite niece of Viscount Melville, and was painted by Hoppner on order of Viscount Melville in 1809, the picture being delivered in that year. In 1810 it was hung in the latter's castle at Lasswade, Midlothian, Scotland, where it remained in the possession of the family until purchased by Messrs. James Connell and Sons of London with several other portraits, at the dispersal of the late Viscount Melville's estate.

GEORGE HENRY HARLOW

BRITISH: 1789—1819

400.— 48. *MRS. MONTAGUE OXENDEN MIDDLETON*

A PORTRAIT of one of the most beautiful women of her time, painted at half-length before a background of deep blue sky with a fragment of red drapery at the left. Mrs. Middleton is clad in a white decolleté robe with puffed sleeves and tiny waist, with a species of plaid cloak flung negligently over the left shoulder. A cluster of brown curls frames the perfect face; the blue eyes and full lips glow with the vivacity of a witty personality, conscious of its attractiveness. About the graceful neck are four strings of pearls.

Height, 30 inches; width, 25 inches.

Collection of Geo. Mitchell, Ardlui, Co. Dublin.

Purchased from Williams & Sutch, London.

MARIE DIÉTERLE

FRENCH: 1860—

450.—

49. *CATTLE*

THE pasture grass is enriched with patches of violet clover; in the foreground, a group of two brown and white cows, a calf and a second calf of pure white, are staring stolidly at the observer. Behind, on the right, a tall pyramid of green trees; in the left middle distance, a prospect of meadow pasture. The sky is of pale ultramarine, strewn with swaths of white cloud.

Height, 26 inches; length, 32 inches.

Signed at lower right, MARIE DIÉTERLE.

Purchased from the Allard Galleries, Paris.

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

375.—

50. *MADEMOISELLE DE SCUDÉRY*

A PORTRAIT in classic taste of a young woman seated at half-length and facing the observer; clad in a rose-red bodice over a lawn robe, with dark blue skirt. The left arm rests on a pedestal at the right with books and papers, the right hand being poised and holding a quill. The curly hair is dressed with pearls, and about the white neck is a drab scarf.

Height, 34 inches; width, 26¾ inches.

Signed at lower right on pedestal, LARGILLIÈRE.

Combermere Abbey Collection.

Charles of London Collection, American Art Association, 1920.

JACQUES LOUIS DAVID

FRENCH: 1748—1825

650.—51. *MARQUIS TERANGELI*

A ROMANTIC portrait before a valley landscape with a tree at the right, of the distinguished essayist, seen in half-length seated on a terrace and facing towards the observer. The sitter is clad in a blue coat with brass buttons, white waistcoat and jabot, and holds on his knee a bound copy of the *Essai sur la France*. A clean-shaven face is distinguished by a long nose, brown eyes and thin white hair.

Height, 32 inches; width, 25 inches.

Collection of the Duc de Beauffremont, Paris.

Collection M. E. Magnian, Paris.

SIR HENRY RAEBURN

BRITISH: 1756—1823

550.

52. *DR. JOHN MACDONALD*

BEFORE a dark greenish-brown background is seated in a red armchair the portly figure of a man in middle age, painted at half-length and facing half left. The sitter is dressed in black coat and vest with white lawn jabot and wears short powdered hair. The rounded fleshy face is characterized by blue eyes, full petulant lips and a brilliant healthy complexion, lighted from upper left with careful modulation.

Height, 36 inches; width, 28 inches.

Collection of James Cowan, Ross Hall, Renfrewshire, Scotland.

ELLIOTT DAINGERFIELD, N.A.

AMERICAN: 1859—

1100.—

53. *THE OFFERING*

AN allegorical theme, symbolizing the triumph of Christianity over the Pagan civilizations. At the left is seated the figure of the Madonna in colorful flowing robes beneath the branches of an oak; before her stands on a fallen capital the nude Child receiving a wreath of victory from the third member of the group—a knight in armor who has dismounted from his horse and stands with bared head in profile to the left, making his offering.

Height, 32 *inches; width,* 40 *inches.*

Signed at lower left, ELLIOTT DAINGERFIELD, *and dated* 1913.

An interesting autograph letter concerning the origin and symbolism of the above, signed by Mr. Dairgerfield, will be given to the purchaser.

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

600.

54. *LE VIEUX CHÊNE*

A HARMONIOUS composition in browns and russet-red, of country thickly overgrown with a tangle of stunted bushes and saplings, thinned by autumn and, in the centre, a magnificent oak with spreading branches of brown leaves, forming a triangular lattice-work against a sky of exquisite delicacy. Beneath the branches of the tree, a small herd of cattle is pasturing in the scanty herbage.

Height, 24 inches; width, 36 inches.

Signed at lower left, N. DIAZ, *and dated* 1862.

Staats-Forbes Collection, London.

JOHN HOPPNER, R.A.

BRITISH: 1758—1810

55. *LADY GRISELDA STANHOPE*

1700. AGAINST a greenish-gray background, the half-length seated figure, facing the observer, of a lady with fair hair partly hidden under a black bonnet, a black bodice with marabou collar and white *fichu* and a gray satin skirt, her hands encased in gloves and crossed in her lap. A woman in the thirties, of tranquil temperament, the blue eyes with a steady, even gaze.

Height, 30 inches; width, 25 inches.

Collection of the Earl of Dudley.

Collection of the Marquess Townshend, Hove.

GILBERT STUART

AMERICAN: 1754—1828

56. *MR. ISAAC VAN DER BEEK*

1800. A CHARACTERIZATION of great interest, of a man in late life, expressed with extreme vigor. The sitter is seen at three-quarter length facing half-right, and seated in an armchair before a gray wall with a curtain of dull red at the left; the coat, vest and breeches are of silvery black with a white jabot at the neck, not diminishing the strength of the face, which lies in the kindly blue eyes, thin shrewd lips and florid well-preserved complexion, belying the scantiness of the gray hair. In the left hand the old man holds a snuff box.

Panel: Height, 34 inches; width, 26½ inches.

Isaac Van Der Beek (1743-1833) was married on November 27, 1767, in Paterson, N. J., where he resided until after the Revolution, when he and his wife removed to New York. Their daughter, Ann Van Der Beek, married Mr. Walker, member of an old New York family and their daughter Anna, General Gilbert Ogden Fowler. The above picture is from the collection of Miss Elizabeth Fowler, youngest daughter of the General's deceased wife. The picture has been endorsed by the American expert, Jonce I. McGurck; a photograph authenticated and signed by him will be given to the purchaser.

(*Companion to the following*)

(*Illustrated*)

No. 56. Mr. Isaac Van Der Beek
(*By Gilbert Stuart*)

GILBERT STUART

AMERICAN: 1754—1828

57. *MRS. ISAAC VAN DER BEEK*

1300. THE wife of the sitter in the preceding number, painted at about the same time. A comprehensive background of dull crimson drapery is spread behind the hale figure with its prim brown dress and white neckcloth and gloves and black gauze shawl; the lady is sitting stoutly upright and is painted in three-quarter length facing half left. The powerful face, distinguished by a large nose and strongly-marked cheek bones, is shrouded in a white mob cap, under which straggles a fringe of hair.

Panel: Height, 34 inches; width, 26½ inches.

Mrs. Isaac Van Der Beek, the daughter of Martin Ryerson and Amantze Van Rypen (1751-1825) was married on November 27, 1767, in Paterson, N. J., where she resided until after the Revolution, when she removed to New York. Her daughter, Ann Van Der Beek, married Mr. Walker, member of an old New York family, and their daughter Anna, General Gilbert Ogden Fowler. The above picture is from the collection of Miss Elizabeth Fowler, youngest daughter of the General's deceased wife. The picture has been endorsed by the American expert, Jonce I. McGurck; a photograph authenticated and signed by him will be given to the purchaser.

(*Companion to the preceding*)

(*Illustrated*)

No. 57. Mrs. Isaac Van Der Beek
(*By Gilbert Stuart*)

JAMES McNEILL WHISTLER

AMERICAN: 1834—1903

58. *LADY ARCHIBALD CAMPBELL AS "ORLANDO"*

8000. AGAINST an olive-green background, the full-length figure in profile to the right, the head turned towards the observer, of a young lady in dark green doublet and hose, and open V-collar, on her head a brown cap. The face and neck are lighted from the left, the rest of the body being in deep shadow.

Height, 55 inches; width, 19 inches.

Mentioned in the "Life of James McNeill Whistler" by E. R. and J. Pennell, 1919, p. 214: "Among others he made in oils an impression of me (Lady Archibald Campbell) as Orlando, in the Forest Scene of 'As you Like It,' at Combe. He considered this successful."

Illustrated in "James McNeill Whistler" by Nathaniel Poucette-Dart, New York, 1924.

The above-mentioned books will be given to the purchaser.

An autograph letter from Joseph Pennell, dated Brooklyn, 30. X. 1922, reads in part as follows: ". . . One thing—as I have no doubt of the painting—and want to catalogue it—is that you would send me the dimensions, and when you do get a proper photo I hope you will be good enough to let me have that. Of course, the picture is genuine." (This letter will also be given to the purchaser.)

(*Illustrated*)

No. 58. Lady Archibald Campbell
as "Orlando"
(By James McNeill Whistler)

THEODORE ROUSSEAU

FRENCH: 1812—1867

59. *LE BÛCHERON ET SA CHARRETTE*

1,500. A FOREST glade with a road ringed about by the bare trunks of October trees, with a last mass of greenery on a beech at the right; beneath it is the wagon from which the woodcutter, in blue shirt and white trousers, has unyoked the white horse, which stands sleepily in the sunshine. The woodcutter's wife, in a blue dress with a red cap is standing among the grass opposite, watching him. Through the tangle of branches of foliage can be seen a pale sky.

Height, 18 *inches; length,* 28 *inches.*

Signed at lower right, TH. R. (?).

Accompanying the above is a photograph, with a MS. authentication signed by Félix Gérard and endorsed by Mousieur Georges Petit, which will be given to the purchaser.

From Félix Gérard, Paris.

Collection of Mrs. Bernheim, Jr., Paris.

(*Illustrated*)

No. 59. Le Bucheron et sa Charrette
(*By Théodore Rousseau*)

ANTON MAUVE

DUTCH: 1838—1888

60. *SHEEP ON A GRAY DAY*

2,600.

A COLD morning light fills the wide expanse of desolate brownish-green pasture land, swept by the wind from a gray sky. In the centre of the foreground a huddled flock of sheep, facing away from the spectator, and their shepherd in rough black clothes. The sky line undulates with the movement of a ribbon of green forest.

Height, 20 *inches; length,* 28 *inches.*

Signed at lower right, A. MAUVE, f.

From the Edward T. Stotesbury Collection, Philadelphia.

Purchased from the Schaus Galleries, New York.

(*Illustrated*)

No. 60. Sheep on a Gray Day
(*By Anton Mauve*)

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

2,600.—

61. *COUNTESS OF SHIPBROOK*

WAIST-LENGTH portrait facing the observer, the head turned almost in profile to the right. The lady is wearing a loose robe of gold-brocaded ivory silk, tied with a bluish-green sash about the waist and with an ermine-edged blue wrap thrown over the shoulders. The throat is garlanded with two rows of pearls; the long hair of the sitter is done in curls hanging low on the neck and the fine features are lighted softly from the left against a grayish-green background.

Height, 30 inches; width, 25 inches..

Collection of the Earl of Shipbrook.

A photograph, endorsed by Messrs. James Connell & Sons, and which will be given to the purchaser, contains the following particulars:

"Burke's Peerage—(extinct) Sir Joshua Reynolds, Countess of Shipbrook—page 555." "The second son, Francis Vernon, Esq., of Nacton, co. Suffolk, M.P. for Ipswich, was created April 7, 1762, a peer of Ireland as Baron Orwell of Newry, co. Down, and January 28, 1777, made Earl of Shipbrook. His lordship married Alice, daughter and co-heir of Samuel Ibbetson, Esq., of Denton Park, co. York, but d. s. p. in 1783, when the honours became extinct. Orwell Park was eventually sold by Lord Shipbrook's heir, Sir Robert Harland, Bart. to the Domline family, then passed into the possession of James Connell & Sons, 47 Old Bond Street, London."

JAMES CONNELL & SONS.

(*Illustrated*)

No. 61. Countess of Shipbrook
(*By Sir Joshua Reynolds*)

SIR HENRY RAEBURN

SCOTTISH: 1756—1823

1900.

62. *PORTRAIT OF MR. CRAWFORD OF GLASGOW*

A VIGOROUS half-length, before a variable greenish-brown background, of an elderly man with ruddy face, shrewd lips, and spectacles perched on a large nose, with gray hair curling over his ears. The sitter is clad in a long brown coat with large buttons, starched white waistcoat and a white muslin jabot tied over the full chin.

Height, 29½ inches; width, 25 inches.

Collection of Lord Chief Justice Inglis of Scotland.

Raeburn Exhibition, Edinburgh, 1876.

Mentioned in Sir William Armstrong's and Grieg's book on Raeburn.

Purchased from Messrs. James Connell and Sons, London.

(*Illustrated*)

No. 62. Portrait of Mr. Crawford of Glasgow
(*By Sir Henry Raeburn*)

LÉON AUGUSTIN LHERMITTE

FRENCH: 1844—1925

2600.

63. *BLANCHISSEUSES AU BORD D'UNE RIVIÈRE*

ON the right bank in the left foreground with its patches of violet and yellow sun-tones, are five women—three erect and standing by a barrow, the other two kneeling on the bank and beating the wet linen. In the middle distance beyond the brown reeds, is, first, a ribbon of emerald; behind, a sunlit coppice of trees, and in the distance the white houses of a village clustered under the shoulder of the hills and sleeping in the sunshine.

Height, 23 inches; length, 33 inches.

Signed at lower left, L. LHERMITTE.

Purchased from the John Levy Galleries, New York.

(Illustrated)

No. 63. Blanchisseuses au Bord d'une Rivière
(*By Léon Augustin Lhermitte*)

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

2,900.

64. *THE APPROACHING STORM*

RUGGED dark pasture, with masses of oaks and beeches at left and right, the grassland broken by boulders and ending at the shores of a lake in the middle distance. Along the road running diagonally away from the right foreground a shepherd in a blue smock is hurrying his flock with the aid of a black sheep dog, in face of the black storm clouds piling up in the sky.

Height, 29 inches; length, 39½ inches.

Signed at lower left, CH. JACQUE.

Collection of Sir Horatio Davis, Lord Mayor of London.

French Exhibition, Guildhall, London, 1898.

Collection of Messrs. Scott and Fowles, 1907.

Collection of Stanley P. Gifford, 1913.

Purchased from the estate of the late J. T. Sperry, 1917.

(*Illustrated*)

No. 64. The Approaching Storm
(*By Charles Émile Jacque*)

JOHN HOPPNER, R.A.

BRITISH: 1758—1810

2,900.—

65. *MRS. WESTERN*

AGAINST a dark neutral background, the portrait of a young lady with auburn hair, painted at half-length and facing the observer, the head bent down towards the left. The dress, of white muslin, with bunched sleeves, is in pale contrast to the warmth of the complexion and brown eyes and the scarlet mouth with its slightly protruding underlip.

Height, 30 inches; width, 25 inches.

Mary, daughter of Thos. Burch, Esq., of Bermuda; married 1794 Thos. Western of Tattingstone Park, Suffolk, and Alham, Essex, Rear Admiral; died August 22, 1856.

Collection of Sir Thos. Charles Callis Western, Felix Hall, Essex, 1913.

Collection of Sir Hugh Lane, Bart.

Recorded in the supplement to McKay and Roberts' "John Hoppner, R.A.," 1914, *p.* 51, *and illustrated, p.* 42.

Purchased from Jas. Connell & Sons, London.

(*Illustrated*)

No. 65. Mrs. Western
(*By John Hoppner*)

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

66. *LADY GEORGINE NORTH*

3,800.

BUST portrait, facing the observer, of a lady in a white costume, leaving bare a finely modeled neck and shoulders lighted from above; the beautiful head is wreathed with glossy black hair and the gray eyes and parted lips give animation and intelligence to the flushed eager face. Neutral brownish background.

Height, 30 inches; width, 25 inches.

Lady Georgine North was the youngest daughter of the third Earl of Guilford.

Collection of Lord North.

From Agnew & Sons, London.

From Eugène Cremetti, London.

From James Connell & Sons, London.

(*Illustrated*)

No. 66. Lady Georgine North
(*By Sir Thomas Lawrence*)

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

1,000.—

67. *JEAN, COUNTESS OF HYNDFORD* (1757)

SEATED figure at half-length, in almost full profile to the left, in a maroon velvet chair and before a neutral greenish background. The dress is of green and lavender brocade edged with lace and cut low in the neck, which is bedecked with a dog-collar of pearls tied with a ribbon at the nape. The thin oval face, with its exquisite nose, carefully trained eyebrows and pursed lips is the embodiment of aristocratic restraint; even the hair is dressed tightly back, though surmounted by a somewhat frivolous leaf ornament. The sitter is engaged in winding wool from a ball on to a bobbin held in the right hand.

Height, 30 inches; width, 25 inches.

Inscribed at upper left, JEAN, COUNTESS OF HYNDFORD (1757).

Recorded in Sir W. Armstrong's "Reynolds."

Engraved by James McArdell in mezzotint, 1759, a copy of which engraving is to be sold with the picture.

Collection of David H. King, New York.

(Illustrated)

No. 67. Jean, Countess of Hyndford (1757)
(*By Sir Joshua Reynolds*)

GEORGE ROMNEY, R.A.

BRITISH: 1734—1802

3800.—

68. *LADY MARY WALDEGRAVE*

A YOUNG girl in a simple white muslin dress with a pink sash, painted at half-length and facing to the right of the spectator; background of sky overshadowed by brown foliage. The youthful rounded cheeks are set off by a mass of high-dressed and powdered hair; the face is flushed and ardent.

Height, 29½ inches; width, 24 inches.

An autograph letter to Messrs. Connell & Sons, signed by Mr. William Roberts, the English expert, reads as follows: "The picture which I saw in your gallery today is undoubtedly that of Lady Mary Waldegrave described in my *catalogue raisonné* of Romney's works, P. 163. It is a most charming example of that artist's portraiture . . . . . In writing to America, I shall be obliged if you will ask for a photograph of the picture, one for myself to go with my Romney collection and another for the Print Room, British Museum, where it is most desirable that such portraits be represented by photographs and engravings." Signed, W. ROBERTS. (This letter will be given to the purchaser.)

Recorded in Humphry Ward and W. Roberts' "Romney," Vol. 2, page 163.

Purchased from the family by Messrs. P. and D. Colnaghi and Co., London.

Collection Fischoff, Paris.

Collection of T. W. Wright, Esq., Liverpool.

Purchased from Messrs. T. Agnew and Sons, London.

(Illustrated)

No. 68. Lady Mary Waldegrave
(*By George Romney*)

CHARLES ÉMILE JACQUE

FRENCH: 1813—1894

69. *THE SHEPHERD*

3,200.

THE light sprinkles the silvery trunks and filters through the foliage of three oaks which occupy a knoll where a shepherd is watching his flock; clad in a soft drab hat, pale blue blouse and olive-green trousers, the man stands in front of the middle tree, leaning forward on his staff. His dog sits with his back to the spectator, watching three yearling lambs, one of which is eyeing him cautiously. Other sheep are scattered over the summit, which is enclosed with a fringe of oaks.

Height, 32 *inches; length,* 25¾ *inches.*

Signed at lower left, CH. JACQUE, *and dated* 1875.

Collection of Dr. Fournier, Paris.

Hermann Schaus Collection, American Art Association, 1912.

(*Illustrated*)

No. 69. The Shepherd
(*By Charles Émile Jacque*)

JEAN-BAPTISTE CAMILLE COROT

FRENCH: 1796—1875

7200.

70. *LES RUINES DU CHÂTEAU DE PIERREFONDS*

THE left foreground is carpeted with grass, among which a footpath winds through a coppice of slender trees, their delicate foliage masking the ground behind. The bank is washed by the quiet waters of a lake, and a flat-bottomed boat with the figures of a man and a woman is putting to the shore. In the centre of the scene is a swelling hill surmounted by the great sunlit mass of the château with its square towers and rounded bastions, imposing its bulk as the guardian of the red-roofed village below, cradled among the woodland in the right middle distance and sleeping in the summer sunshine.

Height, 29 inches; length, 42 inches.

This picture, painted from nature about 1840-45, was altered by Corot a little before 1867. In the initial composition a valley occupied the right foreground with a solitary figure of a peasant; in Corot's refashioning of the scene, this gave place to a pond with the boat placed near the shore and two figures substituted for the single original. A photograph and an engraving made in 1853 have rendered the composition in its original form.

Exposition Universelle, Paris, 1867, *numéro* 167, *collection de Drouillard.*

Collection Mêlas; Hotel Drouot, April 1874, *April* 1876.

Illustrated and authenticated in Robaut, "L'Œuvre de Corot," Numéro 475, *in its original state and with a sketch by Monsieur Robaut of its present form.*

From the Georges Petit Galleries.

F. O. Matthiessen Collection, American Art Association, 1902.

(*Illustrated*)

No. 70. Les Ruines du Château de Pierrefonds
(*By Jean-Baptiste Camille Corot*)

PETER PAUL RUBENS

FLEMISH: 1577—1640

5,700.

71. *ARCHDUKE ALBRECHT OF AUSTRIA*

AN important portrait, a variant of the well-known work in the Staatsmuseum in Vienna, of great virtuosity and distinguished by a free use of the powerfully colored background. The face is painted with great care and precision of values and planes and the pose is identical to that of the Vienna portrait of Rubens' patron. The Archduke is dressed in a pierced black velvet coat over a waistcoat with long sleeves of silver brocade; about his neck is a white ruff and the chain of a royal Order. On the chest beside him at the left is disposed his plumed black velvet hat. The left hand clasps the hilt of a sword, and the proudness of the pose is fulfilled in the arrogant set of the head with its brown moustache and beard, frowning brows and stiff black hair. The whole of the background is painted a deep flaming scarlet.

Height, 45 inches; width, 33 inches.

Theuillier Collection, The Hague, Holland, in the XVII Century.

Collection Van Oldenbarneveldt, The Hague.

Collection of Lord Ailwyn, Hampton Hall, Norfolk, England.

(*Illustrated*)

No. 71. Archduke Albrecht of Austria
(*By Peter Paul Rubens*)

JAN A. VAN RAVESTEYN

DUTCH: 1573—1657

700.—

72. *PORTRAIT OF A NOBLE LADY* (1619)

A BEAUTIFUL three-quarter length portrait of a rubicund court lady in a black dress with a stomacher embroidered in gold and a gold chain about the waist, a stiff white ruff and Van Dyck lace wrist-bands; the textile stuffs are meticulously and beautifully painted with careful attention to the play of light on their surfaces. The hands fall easily to the side, the right holding a pouncet box suspended from the chain about her waist. The face is round, rosy-cheeked and ennobled by a pair of sincere brown eyes, the tightly drawn auburn hair being set off by a white crescent-shaped headdress.

Panel: Height, 44 inches; width, 34 inches.

Dated at upper right, 1619.

Collection of Count Mnizech, Paris.

Collection of R. D. Evans, Boston.

(*Illustrated*)

No. 72. Portrait of a Noble Lady
(*By Jan A. Van Ravesteyn*)

FERDINAND BOL

DUTCH: 1611—1681

3,900.

73. *PORTRAIT OF A LADY*

LEANING over a balustrade and posed facing the observer, is the half-length figure of a woman, her head inclined to half-left, the tightly brushed hair surmounted by a cap with trailing chiffons; she is clad in a loose dress of brownish-black and has bracelets of golden pearls about her wrists, the left hand holding a scarlet poppy. The face and bosom are beautifully lighted from the upper left.

Height, 32 inches; width, 26 inches.

Signed at the left, F. BOL, FECIT.

Collection of John Julius Angerstein, Esq., founder of the National Gallery.

Collection of the Earl of Ashburnham.

Collection of the Duchesse de Sagan, Paris.

(*Illustrated*)

No. 73. Portrait of a Lady
(*By Ferdinand Bol*)

SIR JOSHUA REYNOLDS, P.R.A.

BRITISH: 1723—1792

3000.—

74. *FRANCES SEYMOUR, WIFE OF JOHN, MARQUESS OF GRANBY*

HALF-LENGTH figure, seated in a chair covered with a crimson drapery, of a lady clad in a loose white muslin *négligée* with an ermine-edged cloak about her shoulders. The face is cupped in the right hand, the right elbow resting on the arm of a chair, the expression of the brown eyes thoughtful and absent. A small oval face is set off by brown hair dressed in a *chignon* and a collar of pearls about the neck. Background of clouded sky with tree-forms at the left and right.

Height, 30 inches; width, 25 inches.

The following is an extract from an account written by the English eighteenth century expert, Mr. William Roberts, on the above: "Lady Frances Seymour, daughter of Charles, Sixth Duke of Somerset . . . . born July 8, 1728, married September 3, 1750 John, Marquess of Granby, ... the Marchioness of Granby sat to Reynolds in 1757, 1758, and 1759 and it is probable that the artist made a number of sketches of her. . . . . Of a portrait which now belongs to the Earl of Wemyss, innumerable engravings have been made.

A second portrait of the Marchioness of Granby (the above) was purchased from Reynolds by the Duchess of Somerset on September 12, 1763, for which the sum of £.42 was paid. This portrait was bequeathed by the Duchess of Somerset, who died in 1773, to her second daughter—and remained in the family until 1881, when it was sent to Christy's June 3, but was withdrawn by the Earl of Aylesford and by him sold to W. Henry McCalmont, from whose collection it now comes . . . . The picture is in an exceptionally good condition, and apparently has not been touched since it left the artist's studio. The portrait is mentioned in nearly all books on Reynolds, and is described in Algernon Graves' and W. V. Cronin's 'History of the Works of Sir Joshua Reynolds, P.R.A.,' 1899, p. 390, and in Sir Walter Armstrong's 'Reynolds,' 1900, p. 209, London, August 12, 1924." Signed W. ROBERTS. (This MS. account will be given to the purchaser.)

From Messrs. Williams & Sutch, London.

(*Illustrated*)

No. 74. Frances Seymour, Marchioness of Granby
(*By Sir Joshua Reynolds*)

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

1900.—

75. *COUNTESS OF BLESSINGTON*

PORTRAIT at three-quarter length, slightly inclined to the right, of the famous mistress of Byron, clad in a white satin dress with high waist and low-cut bosom with short sleeves; the sitter is posed in a fauteuil with a cloak of gray fur dropped over it, against a wall relieved at the left with a dark pillar and a tiered drapery. The beautiful neck is decked with pearls and a thin gold chain supporting a medallion which is thrust into the corsage; the small fine head, with its sleekly brushed and knotted hair, is turned towards the upper left to display the molding of the cheek and the sensitive nose and great brown eyes.

Height, 36 inches; width, 28 inches.

De Ridder Collection, Paris.

Purchased from the Kleinberger Galleries, Paris.

(*Illustrated*)

No. 75. Countess of Blessington
(*By Sir Thomas Lawrence*)

JOHN HOPPNER, R.A.

BRITISH: 1758—1810

4800.

76. *EWAN LAW*

A PORTRAIT of great depth and brilliance. The sitter is painted at waist-length before a red drapery, clad in a black coat with a white jabot, and facing the observer. A full face with fresh complexion and blue eyes, is crowned with long curling white hair tidily brushed back, and a refinement of intelligence is in the expression of the fine mouth.

Height, 30 inches; width, 25 inches.

An autograph letter signed by Algernon Law, a descendant of the sitter, and which will be given to the purchaser, reads in part as follows: "Ewan Law was the third son of the Right Reverend Edmund Law, Bishop of Carlisle . . . . . born October 9, 1747, at Great Salkeld . . . . . At an early age he entered the service of the East India Company and held many appointments in India, including the Chief Commissionership at Patna . . . . . He was M.P. for Westbury, 1790-95 and for Newtown I. O. W. 1802 . . . . . an intimate friend of Warren Hastings, whom he warmly defended in the House of Commons. It was partly owing to him that his brother Edward became leading counsel for Hastings during the celebrated impeachment. Ewan Law died at Little Horsted, Sussex, April 29, 1829. . . . . His portrait sold May 1st, 1919, at Midhurst passed up to that date through the following hands: William John Law (his son) . . . . . his grandson and granddaughter, Henry Towey Law and Gertrude Law . . . . . and finally to the widow of Henry Towey Law. May 7, 1719." Signed, ALGERNON LAW.

(*Illustrated*)

No. 76. Ewan Law
(*By John Hoppner*)

FRANCIS COTES, R.A.

BRITISH: 1726—1770

550.—

77. *ELIZABETH WOOLLEY*

PORTRAIT against a gray-green background, of a dark-haired lady seen at half-length, inclined to half-left and seated in a crimson chair, her right elbow resting on a table. The sitter is dressed in white muslin with a plaid sash about the waist and a lace corsage; the coiffure is in rolls in the manner of the period, and is decked with a gold brocaded gauze scarf.

Height, 30 inches; width, 25 inches.

The picture bears inscription at upper right as follows: "Elizabeth Woolley, B. 1745. Ob. 1770. Mard. Jo. Sage of Thornhill, Dorset."

Collection of Lord John Thynne, Hayes, Beds.

JOHN JAMES MASQUERIER

BRITISH: 1778—1855

700.—

78. *HON. JANET MELVILLE*

BEFORE a background of sky and foliage, a young girl in a high-waisted white dress, with short sleeves and a crimson drapery about the shoulders, seen in three-quarter length to the left, her face turned towards the observer. Under the strong lighting the roundness of face and bosom is emphasized; the large brown eyes, the rosy cheeks and the short curly brown hair contribute to an impression of rustic health.

Height, 40 inches; width, 32 inches.

Janet Melville was the daughter of Henry Dundas, first Viscount Melville, who was portrayed by Romney, Raeburn and Reynolds.

Collection of Viscount Melville, Lasswade, Midlothian, Scotland.

Purchased from Messrs. Arthur Tooth & Sons.

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

79. *HON. MRS. LENNOX*

2100.

HALF-LENGTH seated figure facing half-left and against a background of clouds revealed from behind a parted crimson drapery, of a young woman of perhaps twenty-eight years. The sitter is clad in a white muslin costume with puffed sleeves and a narrow crimson sash, with a golden-yellow scarf draped over the left arm; the hands are clasped together, the right elbow leaning on a balustrade. A distinguished face is enlivened by large gray eyes, a fresh complexion and a tiny red mouth, the broad forehead crowned by curly dark hair straggling in delightful abandon. Lighted brilliantly from above, the upper part of the background being in partial darkness.

Height, 30 inches; width, 25 inches.

A MS. note signed by Mr. William Roberts, the English expert, which will be given to the purchaser of the above, reads as follows: "This is a beautiful example of Sir Thomas Lawrence's work; obviously much truer to life, or, in other words, less idealized than many of his portraits of ladies of fashion. It reminds one of the superb portrait, frequently engraved, of Lady Wallscourt, and like it dates from about 1825—1826. It is a portrait which will adorn any collection, public or private. London, August 25, 1925." Signed, W. ROBERTS.

Purchased from the John Levy Galleries, New York.

(*Illustrated*)

No. 79. Hon. Mrs. Lennox
(*By Sir Thomas Lawrence*)

FRANCIS COTES, R.A.

BRITISH: 1726—1770

800.—

80. *THE DUCHESS OF HAMILTON*

A PORTRAIT of great dignity, of a young woman in a dress of tawny crimson hung with pearls and with a tailed ermine wrap draped about her shoulders and clasped loosely between the fingers of the right hand. The finely modeled face is inclined to half-right and lighted by a ruddy glow resembling firelight; the dark wispy hair is dressed high and the ears are adorned with large pearl drop earrings. Even olive-green background.

Height, 30 inches; width, 25 inches.

The Duchess of Hamilton was the mother of Lady Charlotte, the wife of the eleventh Duke of Somerset.

On the back is pasted an original label of directions reading as follows: "This is to be sent to the Duke of Somerset, Hamilton and Brandon. This is original picture of the Duchess of Somerset's Mother. July 1811."

Collection A. Rousseau, Paris.

Collection of Charles Kaufman, Esq., London.

(*Illustrated*)

No. 80. The Duchess of Hamilton
(*By Francis Cotes*)

4000.—

81. *MRS. GEORGE ROGERS OF SOUTHAMPTON* (1768)

BEFORE a romantic background of trees and storm-clouds is the three-quarter length figure of the lady, engaged in the more prosaic occupation of watering with a bronze ewer a flowering plant in a pot at the right of the picture. She is robed in a voluminous dress of maroon silk caught up with the right hand, with lace sleeves and corsage and a blue sash.

Height, 50 inches; width, 40 inches.

Mrs. George Rogers was the daughter of Jonathan Tyers, founder of the once fashionable Vauxhall Gardens in London.

Signed on tree at left, F. COTES PXT. 1768.

Collection of Lieut.-Col. C. P. Boyd-Hamilton, Brandon House, Essex.

Arthur Tooth Collection, American Art Association, 1925.

Purchased from Leggatt Brothers, London.

(*Illustrated*)

No. 81. Mrs. George Rogers of Southampton (1768)
(*By Francis Cotes*)

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753—1839

850.— 82. *PRINCESS SOPHIA, DUCHESS OF GLOUCESTER*

A GRACEFULLY posed three-quarter length of a young woman dressed in white with a green belt, facing half-left and leaning with her right elbow on a pedestal at the corner of a stone balustrade. The neck is low and the sleeves of the gown short, in the manner of the period, showing white flesh decked with gold ornaments; the head is turned to face the spectator and two brown-gray eyes look out from under short brown curly hair concealed beneath a flowing gauze scarf. Background of brown foliage curtaining a blue sky and landscape.

Height, 50 inches; width, 40 inches.

Collection of Lord Ailwyn, Honingham Hall, Norfolk.

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

83. *MADEMOISELLE DE BLOIS*

100

A LANDSCAPE, with a background of trees and clouds and a fountain at the left, beside which is standing the three-quarter length figure of a young girl clad in a blue and white dress with a crimson drapery and edged with lace, with a gold *ceinture*. Her left hand rests on a stone balustrade, her right holds a branch of wild flowers.

Height, 46 inches; width, 36 inches.

Collection of Count Ravenel, Paris.

From E. Cronbach, Paris.

From Richard Verrier, Paris.

CONSTANT TROYON

FRENCH: 1810—1865

1400.—

84. *FONTAINEBLEAU: LANDSCAPE AND CATTLE*

AN emerald meadow, trimly kept like a lawn, with a background of tall square hedge, behind which rises a magnificent cluster of elms and poplars with a glory of green and brown tones in the sunshine. In the foreground, the straight converging banks of an artificial pool, up to which a girl in white peasant blouse, red bodice and blue skirt, is leading two black and white cows. The afternoon sun lights the scene from the direction in which the spectator is looking.

Height, 40 inches; length, 58 inches.

Signed at lower left with initials, C. T., *and dated* 1848.

Purchased from the artist by M. Jules Chaine, Paris.

Purchased from the estate of M. Jules Chaine by the McClees Galleries, Philadelphia.

Panama-Pacific International Exposition, 1915.

(*Illustrated*)

No. 84. Fontainebleau: Landscape and Cattle
(*By Constant Troyon*)

GEORGE HENRY HARLOW

BRITISH: 1787—1819

550.— 85. *LADY CATHCART AND CHILDREN*

THE countess is dressed in white muslin with low round-cut *décolletage*, her curly black head tied up in a white mob-cap with pink ribbons. Painted at three-quarter length, she holds in her lap the youngest baby, the two other children in short-sleeved costumes clambering about her right arm. She is posed looking steadfastly to half-left before a crimson curtain setting off the filmy white dresses of the group.

Height, 50 *inches; width*, 40 *inches.*

Collection of the Right Hon. the Earl of Chichester.

Purchased from Jas. Connell & Sons, London.

(*Illustrated*)

No. 85. Lady Cathcart and Children
(*By George Henry Harlow*)

FRANCIS COTES, R.A.

BRITISH: 1726—1770

600.— 86. *MISS JULIA HOPWOOD*

VARIABLE green background, with a brown stone pedestal and urn filled with flowers towering at the left. The subject is clad in a soft ivory silk robe tied with a plaid sash about the waist, and wears a loose blue silk dressing jacket with flaring skirt and lace at the elbows. An oval face is distinguished by pursed scarlet lips and large brown eyes, beneath a coiffure of brown hair dressed high above the forehead.

Height, 50 inches; width, 40 inches.

Collection of General Bulwer, Norfolk.

(*Illustrated*)

No. 86. Miss Julia Hopwood
(*By Francis Cotes*)

SIR THOMAS LAWRENCE, P.R.A.

BRITISH: 1769—1830

1500.—

87. *THE DUCHESS OF GORDON AND CHILD*

IN the most distinguished manner of a fashionable painter. The group is formed of Lady Gordon in a wine-red velvet *décolletage* with chiffon sleeves, facing half-left and clasping lightly the hands of her little daughter who is seated on a table beside her at the left, and quaintly robed in a white muslin miniature of her mother's costume with a sky-blue sash. The left hand of the child reaches up to touch a rose in her mother's corsage; the blue eyes and ruddy brown hair repeat the eyes and hair of the great lady, with her black hat and ostrich feather and air of worldly dignity. Dark background of sky with the bole of a tree at the left.

Height, 50 inches; width, 40 inches.

Collection of Baroness Kaula, Paris, a distant relative of the Gordons.

Collection of Lord Townshend, Hove, England, from whom it was purchased.

(*Illustrated*)

No. 87. The Duchess of Gordon and Child
(*By Sir Thomas Lawrence*)

ALLAN RAMSAY, R.A.

SCOTTISH: 1713—1784

Pass

88. *THE HON. MARY LILLIAN SCOTT*

FULL-LENGTH facing three-quarter left, robed in white satin with Van Dyck lace collar and cuffs and bows of blue ribbon, holding in her left hand a brown ostrich feather. About the neck is a collar of large pearls; the long brown hair is surmounted by a large black hat with curled feathers and the brown eyes look tranquilly towards the spectator. Background of Ionic marble columns with a red drapery at the left.

Height, 90 inches; width, 56 inches.

Collection of Lord Palworth, Mertown Castle, Roxburghshire.

Panama-Pacific International Exposition, 1915.

Purchased from Messrs. James Connell & Sons, London.

(*Illustrated*)

No. 88. The Hon. Mary Lillian Scott
(*By Allan Ramsay*)

MICHEL JANSZEN VAN MIEREVELT

DUTCH: 1567—1641

89. *PORTRAIT OF A NOBLEMAN*

275.— A DARK green background, and a table with a scarlet cloth throw into contrast the dignified three-quarter length figure of a man dressed in a black coat trimmed with fur, with a stiff white ruff and wrist-bands and holding in the left hand a pair of gloves, the right resting on the hip. The face is intelligent, with brown eyes, moustaches and small pointed beard and the scanty brown hair of a man in the late forties.

Panel: Height, 48 inches; width, 36 inches.

Collection of Count Mnizech, Paris.

Collection of R. D. Evans, Boston.

JEAN RAOUX

FRENCH: 1667—1734

90. *GIRL WITH A CAPTIVE BIRD*

250.— AGAINST a gilded Verona marble table at the right, before which is a fragment of blue curtain, is leaning a young girl in a brown shot taffeta dress billowing up to reveal a red underskirt. In her left hand she is holding a string tied to the leg of a small captive bird at which she is looking up with a mocking cruelty. In her hair and corsage are wild flowers.

Height, 46 inches; width, 32 inches

With this picture will be given an original XVIII Century line engraving of the subject.

Collection of Baron von Meyer, Antwerp.

NICOLAS DE LARGILLIÈRE

FRENCH: 1656—1746

91. *MADAME PERRONEAU*

BEFORE a background of wall and column is the three-quarter length figure, facing half right, of a lady in a dress of wine-red velvet trimmed with lace, emerging as it were from a blue cloak lined with ermine and holding in her left hand an allegorical broken bow, in her right, a vestal torch. The thinness of the face is increased by the height of the brown *coiffure*, which, with the tightness of the stomacher, achieves an effect of surpassing slenderness.

Height, 46 inches; width, 35 inches.

Collection of Hermann Fleury, Paris.

Collection of Louis Roederer, Havre.

MELCHIOR D'HONDECOETER

DUTCH: 1636—1695

92. *EXOTIC BIRDS*

LANDSCAPE with dark rolling country, extending to distant blue mountains. In the foreground, trees at the left and a flowering shrub, before which is a group of gaily plumaged cockatoos, hens, peacocks and smaller birds, sitting, flying or perched on a brown stone pedestal at the right.

Height, 40 inches; length, 50 inches.

Collection of F. W. Burton, Esq., Hove, England.

SIR WILLIAM BEECHEY, R.A.

BRITISH: 1753—1839

475.—

93. *MISS DINAH CHASE*

THREE-QUARTER length figure, dressed in white and facing away from the observer, the head turned over the right shoulder, the left arm wrapped in a golden-yellow drapery and resting on a balustrade, the right hand holding a printed paper carried up to the chin. The face, that of a young girl of perhaps fifteen, with short cropped hair, brown eyes and straight nose, is lighted from above against a mass of brown foliage, into which merge the outlines of the *coiffure*.

Height, 30 inches; width, 25 inches.

Collection of Lady Forbes, London.

Purchased from Messrs. Arthur Tooth & Sons.

FRANCIS COTES, R.A.

BRITISH: 1726—1770

1000.—

94. *LADY HAETH*

AGAINST an olive-green background, the half-length figure inclined to half-left and facing the observer, of a lady in a loose rose-pink *négligée* lined with white and with a plaid sash around the waist, the right elbow resting on a pedestal and the cheek supported by the right hand. The lines of the face are softened by a tangle of dark brown hair which is loose and flows in a wave over the right shoulder. The blue eyes have an expression of great intentness, emphasized by the fullness of the lips.

Oval: Height, 28½ inches; width, 24 inches.

Collection of the Earl of Clarendon.

GEORGE B. DOWNES

BRITISH: Exhibited in the Royal Academy from 1770 to 1775

95. *GENERAL GEORGE MORRISON*

SEATED figure in three-quarter length, of a military officer in scarlet coat and knee-breeches, with waistcoat and facings of black velvet braided with gold and white at the wrists and neck; the fat good-humored face is crowned by a white bob wig, the right arm is thrust pretentiously into the waistcoat and the left rests on a table covered with a green cloth, with a copy of "An Act for the Better Ordering of the Militia Forces" of the reign of George II.

Height, 48 inches; width, 38 inches.

Collection of the Countess of Strafford.

THOMAS GAINSBOROUGH, R.A.

BRITISH: 1727—1788

96. *THE EARL OF DERBY, K.G.*

HALF-LENGTH figure facing the spectator, the body inclined to the left, of a gentleman in a dark blue coat with brass buttons and white jabot at the throat, the full florid face beneath a careful *coiffure* of curly gray hair. Background of red drapery, hung before a gray wall seen at the left.

Height, 28 inches; width, 24 inches.

Collection of James Orrock, Esq., R.I., London.

ALLAN RAMSAY, R.A.

SCOTTISH: 1713—1784

97. *LADY MACKINTOSH*

300.— A DIGNIFIED three-quarter length painting of a lady in the early twenties, clad in white satin, with short sleeves tied with pink ribbons and holding loosely about her a blue satin wrap; the right hand, holding a sprig of oak leaves, rests on a brown stone pedestal at the left before a landscape background. A typical Scots face, with auburn hair, straight nose and gray eyes looking fearlessly out from the canvas.

Height, 50 inches; width, 40 inches.

Collection of Sir W. Cuthbert Quilter.

GAINSBOROUGH DUPONT

BRITISH: 1767—1797

400.— 98. *LADY MARY MERCER ELPHINSTONE*

ROMANTIC three-quarter length of a young woman in green and yellow muslin dress, short sleeves and a filmy black wrap, her hair loosely coiffed under a black picture hat with an ostrich feather and peacock-blue ribbon. The right hand rests on a low stone balustrade, the background being of broadly sketched foliage and sky.

Height, 52 inches; width, 41 inches.

Collection of John Corbett, Esq., Dulwich.

Collection of R. Almack, Esq., Longmelford, Suffolk.

FRANCES COTES, R.A.

BRITISH: 1726—1770

99. *MISS HARNDEN*

UNDER a tree at the left a brown stone classic urn and pedestal, against which is leaning a young lady dressed in a pale green costume with a sky-blue wrap about her shoulders, her left hand resting on her right wrist and her brown hair dressed high in the manner of the period, away from a white forehead. Prospect at the right of wooded landscape and russet hills.

Height, 50 inches; width, 40 inches.

Collection of the late Col. Wm. Pinney, Somerset.

Purchased from James Connell & Sons, London.

Total $ 120,995.—

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

LIST OF ARTISTS REPRESENTED AND THEIR WORKS

	CATALOGUE NUMBER
BEECHEY, Sir William, *R.A.*	
The Hon. Jane Hastings	25
Princess Sophia, Duchess of Gloucester	82
Miss Dinah Chase	93
BOL, Ferdinand	
Portrait of a Lady	73
BOUDIN, Louis Eugène	
Havre, France	5
BOUGUEREAU, William Adolphe	
Girl with a Fan	36
CAZIN, Jean Charles	
Sand Dunes	42
CHANDLER, J. W.	
Mrs. Franklin	27
CLAIRVAL, F.	
Carnations	6
COROT, Jean-Baptiste Camille	
Landscape at Morning	23
Les Ruines du Château de Pierrefonds	70
COTES, Francis, *R.A.*	
Elizabeth Woolley	77
The Duchess of Hamilton	80
Mrs. George Rogers of Southampton (1768)	81
Miss Julia Hopwood	86
Lady Haeth	94
Miss Harnden	99

	CATALOGUE NUMBER
DAINGERFIELD, Elliott, *N.A.*	
The Offering	53
DAUBIGNY, Charles-François	
Paysage au Temps Gris	7
DAVID, Louis Jacques	
Marquis Terangeli	51
DE BOCK, Théophile	
The Oak	16
DECAMPS, Alexandre Gabriel	
La Sortie	8
DE LARGILLIÈRE, Nicolas	
Mademoiselle de Scudéry	50
Mademoiselle de Blois	83
Madame Perroneau	91
DELPY, Hippolyte Camille	
Matinée de Printemps, Près de Vernay	13
D'HONDECOETER, Melchior	
Exotic Birds	92
DIAZ DE LA PEÑA, Narcisse Virgile	
Effet de Nuit	4
Vaches en Pâture	10
The Forest	14
Le Fardeau	21
Le Vieux Chêne	54
DIÉTERLE, Marie	
Cattle	49
DOUGHERTY, Paul, *N.A.*	
"Aisle of the Sea," Mulliom Cove, Cornwall	46

	CATALOGUE NUMBER
DOWNES, George B.	
General George Morrison	95
DUPONT, Gainsborough	
Lady Mary Mercer Elphinstone	98
DUPRÉ, Jules	
Landscape	11
GAINSBOROUGH, Thomas, R.A.	
The Earl of Derby, K. G.	96
GORDON, Sir John Watson, *R.A., P.R.S.A.*	
Hon. Mrs. Gower	39
HARLOW, George Henry	
Mrs. Harriot, Wife of Colonel Harriot	32
Master Robertson	37
Mrs. Montague Oxenden Middleton	48
Lady Cathcart and Children	85
HARPIGNIES, Henri Joseph	
Landscape with a Bridge	12
HENNER, Jean Jacques	
Nymph	3
HOPPNER, John, *R.A.*	
Miss Jane Tyndall	47
Lady Griselda Stanhope	55
Mrs. Western	65
Ewan Law	76
ISRAËLS, Josef	
The Old Companions	45
JACQUE, Charles, Émile	
The Approaching Storm	64
The Shepherd	69

	CATALOGUE NUMBER
JONGKIND, Johann Barthold	
Inland Canal, Holland	2
KAUFFMANN, Angelica, *R.A.*	
Lady Frances Warren	35
LAWRENCE, Sir Thomas, *P.R.A.*	
Lady Georgine North	66
Countess of Blessington	75
The Hon. Mrs. Lennox	79
The Duchess of Gordon and Child	87
L'HERMITTE, Léon Augustin	
Blanchisseuses au Bord d'une Rivière	63
MARAIS, Adolphe Charles	
The White Cow	22
MASQUERIER, John James	
Hon. Janet Melville	78
MAUVE, Anton	
Sheep on a Gray Day	60
MICHEL, Georges	
Paysans en Chemin	17
MOREAU, Adrien	
Fête Galante	18
MOUCHAUT, Louis	
The Halt in the Desert	9
OPIE, John, *R.A.*	
Portrait of a Girl with a Sheaf of Wheat	30
Portrait of a Lady in a Wine-colored Dress	34
Miss Elizabeth Penwarne	38
OWEN, William, *R.A.*	
Miss Elizabeth Freeman	29

	CATALOGUE NUMBER
PANNINI, Giovanni Paolo	
Classic Ruins and Soldiers	43
Classic Ruins and Figures	44
RAEBURN, Sir Henry	
Dr. John MacDonald	52
Portrait of Mr. Crawford of Glasgow	62
RAFFAËLLI, Jean François	
Paris: A Square	40
RAMSAY, Allan, *R.A.*	
Hon. Mary Lillian Scott	88
Lady Mackintosh	97
RANGER, Henry Ward, *N.A.*	
Sky, Dunes and Sea	20
RAOUX, Jean	
The Sunshine of Love	33
Girl with a Captive Bird	90
REYNOLDS, Sir Joshua, *P.R.A.*	
Miss Draycote	28
Countess of Shipbrook	61
Jean, Countess of Hyndford (1757)	67
Frances Seymour, Wife of John, Marquess of Granby	74
ROMNEY, George, *R.A.*	
Lady Mary Waldegrave	68
ROUSSEAU, Théodore	
Le Bûcheron et sa Charrette	59
RUBENS, Peter Paul	
Archduke Albrecht of Austria	71
SANCHEZ-PERRIER, Emilio	
La Rive du Lac	1

	CATALOGUE NUMBER
STUART, Gilbert	
Mr. Isaac Van Der Beek	56
Mrs. Isaac Van Der Beek	57
THAULOW, Frits	
Winter Landscape	24
TOURNIÈRES, Robert Levrac	
Portrait of a Lady with a Blue Cloak	15
TROYON, Constant	
Fontainebleau: Landscape and Cattle	84
VAN LOO, Charles	
Madame Favart, de la Comédie Française	26
VAN MIEREVELT, Michel Janszen	
Portrait of a Nobleman	89
VAN RAVESTEYN, Jan A.	
Portrait of a Noble Lady (1619)	72
WHISTLER, James McNeill	
Lady Archibald Campbell as Orlando	58
WIEGAND, Gustave Adolphe	
Indian Summer	19
ZIEM, Félix	
Marine: The Embarcation	31
Riva della Schiavoni, Venice	41

APPRAISALS

FOR UNITED STATES AND STATE TAX INSURANCE AND OTHER PURPOSES CATALOGUES OF PRIVATE COLLECTIONS

APPRAISALS. The American Art Association, Inc., will furnish appraisements, made by experts under its direct supervision, of art and literary property, jewelry and all personal effects, in the settlement of estates, for inheritance tax, insurance and other purposes.

CATALOGUES. The Association is prepared to supplement this appraisal work by making catalogues of private libraries, of the contents of homes or of entire estates, such catalogues to be modeled after the fine and intelligently produced Sales catalogues of the Association.

Upon request the Association will furnish the names of many Trust and Insurance Companies, Executors, Administrators, Trustees, Attorneys and private individuals for whom the Association has made appraisements which not only have been entirely satisfactory to them, but have been accepted by the United States Estate Tax Bureau, the State Tax Commission and others in interest.

The AMERICAN ART ASSOCIATION, INC.
MADISON AVENUE, 56TH to 57TH STREET
New York City

COMPOSITION, PRESSWORK
AND BINDING BY

THE METROPOLITAN
MUSEUM OF ART

Thomas J. Watson Library

*Purchased with income from
the Jacob S. Rogers Fund*